



**The Gramophone Shop, Inc.**

*Record Supplement*

*for*

*August, 1943*

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NEW YORK 17, N. Y.



WE PAY 2½c APIECE FOR SCRATCHED, DAMAGED, OR BROKEN RECORDS,  
AND WILL ACCEPT LARGE SHIPMENTS OF SUCH RECORDS C.O.D.

## CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone  
Shop Record Supplement

<b>AS</b>	L'Anthologie Sonore	<b>G</b>	Gramophone (HMV)
<b>B</b>	Brunswick	<b>K</b>	Keynote
<b>BA</b>	Bost	<b>MW</b>	Hargail Recorder
<b>C</b>	Columbia	<b>NMR</b>	New Music Recordings
<b>CM</b>	Columbia Masterworks Set	<b>P</b>	Parlophone
<b>CON</b>	Continental	<b>PAR</b>	Paraclete
<b>CX</b>	Columbia Two-Record Masterworks Set	<b>SON</b>	Sonart
<b>D</b>	Decca	<b>V</b>	Victor
<b>ES</b>	Bost	<b>VM</b>	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

We prepay the transportation charges on order for \$25.00 or more of records to points in the continental United States

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Complete 1943 Columbia Catalogue 25c

**THE GRAMOPHONE SHOP, Inc.**

18 EAST 48th STREET

290 PARK AVENUE

NEW YORK 17, N. Y.



# The Gramophone Shop, Inc.

*The Finest in Musical Reproduction  
The World's Best Recorded Music*

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WICKERSHAM 2-1876

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Dealers in Imported and Domestic Recordings, Gramophones and Combination Instruments, and Accessories. Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. Sole American Representatives of L'ANTHOLOGIE SONORE and LA BOITE A MUSIQUE.

Vol. VI

*Record Supplement for August, 1943*

No. 8

## BACH-STOKOWSKI (JOHANNES-LEOPOLD)

BACH-STOKOWSKI ALBUM No. 2. All-American Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides) in Set CM-541†; price complete with album \$3.68.

The pieces distorted by Mr. Stokowski in this set are *Allegro* (from *Concerto for clavier & orchestra No. 5, F minor*), *Prelude No. 8, E flat* (from *Das wohltemperirte Clavier*), and *Andante Sostenuto* (from *Sonata for unaccompanied violin, A minor*). Pompously, slickly, and insensitively transcribed, played by a third-rate orchestra, and conducted with what—from the hands of a man intermittently capable of first-class musicianship—amounts to criminal negligence, the pieces are a travesty of great music. Columbia has wasted good recording on them, and has apparently seen to it—to judge by the samples heard—that they have good materials. It is devoutly to be hoped that the last has now been heard of recordings of the All-American Orchestra. Its admirable purpose as a training group in no way mitigates the badness of its recordings.

BACH: *Gavottes* (from *Suite No. 6 for unaccompanied cello*), see BRAHMS: *Sonata No. 1 for viola & piano*.

## BRAHMS (JOHANNES)

BRAHMS: *Sonata No. 1 for viola and piano, F minor*, Opus 120, No. 1 & BACH: *Suite for unaccompanied cello No. 6, D minor—Gavottes Nos. 1 & 2* (in the *Sonata*) Samuel Lifschey (viola) & Egon Petri (piano); (in the *Gavottes*) Samuel Lifschey (viola). Three 12" records (6 sides) in Set CM-487; price complete with album \$3.68.

Honesty requires the present reviewer to state that he cannot, with the best intention in the world, enjoy Brahms' *clarinet* (or *viola*) *sonatas*. Personal preferences in musical value aside, this seems an adequate, but far from electrifying, performance. Mr. Lifschey, first violist of the Philadelphia Orchestra, is an admirable musician, but—at least in this recording—one who altogether lacks the unfaltering mastery and superior insight of William Primrose. He does not, that is, challenge, as Mr. Primrose does, one's memories of Lionel Tertis, perhaps the greatest violist of modern times. Mr. Petri at the piano is discreet, careful, and too pedagogical in approach for Brahms' easy discursiveness. The *Bach Gavottes* that fill out the odd sixth side lose considerably in any comparison of Mr. Lifschey's *viola* transcription with Pablo Casals' performance on the cello. The recording is excellent, and the sample records listened to had good surfaces.



**BRAHMS:** Trio, A minor, for clarinet, piano, and cello, Opus 114. Reginald Kell (clarinet), Louis Kentner (piano), and Anthony Pini (cello). Three 12" imported records (6 sides) Nos. C-DX1007/3; price \$6.30.

The Brahms *Clarinet Trio* in A minor, Opus 114, has been inexplicably neglected by recording artists and companies. A relatively ancient Columbia recording, now discontinued, was replaced more than five years ago by a not entirely satisfactory Musicraft version—and that was all until a little more than two years ago, when English Columbia brought out C-DX1007/9. As stated in the SUPPLEMENT for November, 1941, Messrs. Kell, Kentner, and Pini gave a superb reading of the *Trio*, and were supported with magnificent recording. We are fortunate in again, for a brief time, having a small supply of this imported recording on hand, and relist it to call it to the attention of Brahmsians and chamber-music devotees.

## HAYDN (FRANZ JOSEF)

**HAYDN:** Trio No. 1, G major, for piano, violin, and cello & **MOZART:** Little Gigue, G, K.574 & Minuet, D, K.335. Eileen Joyce (piano), Henry Holst (violin), and Anthony Pini (cello) in the Trio, Eileen Joyce (piano) in the Little Gigue and Minuet. Two 12" imported records (4 sides) Nos. C-DX1054/5; price \$4.20.

In the June SUPPLEMENT, we reviewed "for what may be the final time" the well-loved recording of the Haydn "Gypsy Rondo" Trio by Cortot, Thibaud, and Casals. That is a set of records in which the nicely attuned ensemble and the enthusiasm of the individual performers triumph over the ravages of time. We have now received from England the Columbia recording, played with scarcely less nicety of ensemble and no less enthusiasm by Eileen Joyce, Henry Holst, and Anthony Pini. In verisimilitude and acoustic fidelity, this is far and away the better recording, having the advantage of at least fifteen years of technical progress. It is another gleaming gem in English Columbia's crown of chamber-music recordings. On the odd fourth side, Miss Joyce gives vivid and sensitive readings of two eternally attractive Mozart trifles. The surfaces are exemplary.

## D'INDY (VINCENT)

**D'INDY:** Symphony No. 2, B flat, Opus 57. San Francisco Symphony Orchestra, conducted by Pierre Monteux. Five 12" records (10 sides) in Set VM-943†; price complete with album \$5.77.

Faced with a nut as hard to crack as Vincent d'Indy's B-flat *Symphony*, each listener must decide for himself whether the meat to be obtained is worth the effort of cracking. This large work, completed in 1902, is written down by musicologists as one of the monuments of the Franckian school. It has never been a widely appreciated symphony, however, for it altogether lacks the sensuous religiosity of Franck's D-minor and the bright tunefulness of D'Indy's own *Symphony on a French Mountain Air*. It is an austere and forbidding exercise in the relentless application of a theory—the construction of a symphony in cyclic form. When the melodic-harmonic materials are as lushly attractive as those Franck found for his one symphony, cyclic form succeeds as well as any other. But this reviewer cannot help feeling that D'Indy's *Second Symphony*, however exquisitely plotted and designed, wholly lacks the melodic and harmonic and melodic largess necessary for living music. It is admirable and unmoving, the musical equivalent of a beautifully built, intellectually searching, but emotionally sterile poem.

To the performance of this massive work, Pierre Monteux brings all the enthusiasm, understanding, and ability that would vivify the music if anything could. The San Francisco Symphony Orchestra sounds as well in VM-943† as it does in its excellent recordings of the Franck *Symphony*, the D'Indy *Symphony on a French Mountain Air*, and *La Valse*. Recording in a highly suitable chamber, it transfers its subtle dynamic values to the records. The surfaces of the sample set listened to were praiseworthy. Everything here is admirable, except—it may be—what we must still, however loosely, call the composer's inspiration. That is very thin indeed.

## IPPOLITOV-IVANOV (MIKHAIL MIKHAILOVICH)

**IPPOLITOV-IVANOV:** *Caucasian Sketches*, Opus 10 — *Procession of the Sardar* & **MUSSOGRADY:** *Hopak* & **RUBINSTEIN:** *Melody in F*. Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. 12" record (2 sides) No. C-71464D; price \$1.05.



This routine—or less than routine—performance of three chestnuts seems utterly pointless. It does no credit to anyone concerned in its production, except perhaps the recording engineers. The surface of the sample heard was passably good.

## MENDELSSOHN-BARTHOLDY (FELIX)

**MENDELSSOHN:** *A Midsummer Night's Dream—Scherzo* & **MOZART:** *Le Nozze di Figaro—Overture*. Pierre Luboshutz & Genia Nemenoff (two pianos). 12" record (2 sides) No. V-11-8455; price \$1.05.

The nicely accurate ensemble playing of Pierre Luboshutz and Genia Nemenoff is well known. On this record they apply it to two familiar orchestra numbers (the Mendelssohn arranged by Isidore Philipp, the Mozart by L. Contus). The results are good examples of two-piano playing, but musically are little more than pale approximations of the orchestral originals. With the presence on the contemporary musical scene of Luboshutz and Nemenoff, Bartlett and Robertson, and Vronsky and Babin, the poverty of the two-piano repertoire has been made more obvious than ever. Here, surely, is an uncrowded area that young composers might occupy to their advantage. Luboshutz and Nemenoff have been well recorded in V-11-8455.

## MOZART (WOLFGANG AMADEUS)

**MOZART:** *Le Nozze di Figaro—Overture*, see **MENDELSSOHN-BARTHOLDY:** *A Midsummer Night's Dream—Scherzo*.

**MOZART:** *Quartet No. 17, B flat ("The Hunt")*. Philharmonia String Quartet. Three 12" imported records (6 sides) Nos. C-DX1025/7; price \$6.30.

There can be no doubt that the Philharmonia String Quartet is one of the truly great chamber-music ensembles. In this recording of the Mozart "Hunt" Quartet, with one difference in personnel (Pougnnet instead of Wise), the Philharmonia gives a performance fit to be set beside that of the Schubert "Death and the Maiden" Quartet reviewed in the July SUPPLEMENT. Ears accustomed to the ungodly blasting of radios, to the insensitive performances of many an overpublicized artist and ensemble, and to a plethora of merely adequate renditions will have really to be used with care in listening to records of this unusual sort. Here it is the slight shifts, the small niceties, the supremely conscious artistry that matter. It is high praise in-

deed for the Philharmonia to say that in order to compare it we must mention the Budapest, the London, and the Flonzaley. That this performance, recording, and record surface can come out of England now can only increase one's admiration for the inhabitants of that island and set one to wondering—for the hundredth time—why the percentage of excellence is so very much higher there than here. Listen, by all means, to C-DX1025/7.

**MOZART:** *Trio No. 7 for clarinet, piano, and viola, E flat, K.498*. Reginald Kell (clarinet), Louis Kentner (piano), and Frederick Riddle (viola). Three 12" imported records (6 sides) Nos. C-DX998/1000; price \$6.30.

Delight is the chief attribute of Mozart's E-flat Clarinet Trio, the playing of Messrs. Kell, Kentner, and Riddle, the technical support given them by English Columbia, and the surfaces on which the results have been pressed. Aside from a now somewhat superannuated National Gramophonic Society recording, C-DX998/1000 are without competition. They will supply very stiff competition for any future versions. Mr. Kentner's playing is truly extraordinary for a pianist whose performances of Liszt seem to recreate the Abbé's own thunder. Mr. Kell is an almost legendary clarinetist. Less well known, Mr. Riddle is a just companion to them. Mozartian style, much discussed but seldom brought back alive, is no mystery to them. This is the type of recording that must make enthusiasts grateful for the existence of the gramophone.

**MUSSORGSKY:** *Hopak*, see **IPPOLITOV-IVANOV:** *Caucasian Sketches—Procession of the Sardar*.

## RIMSKY-KORSAKOV (NIKOLAY ANDREYEVICH)

**RIMSKY-KORSAKOV:** *Not the Wind's Breathing & In the Silence of the Night*. I. Kozlovsky (tenor) & M. Sakharov (piano). 10" imported record (2 sides) No. USSR-6265/6; price 52c.

Two of Rimsky-Korsakov's charming songs—apparently both previously unrecorded—are sung with understanding and beauty of tone in this Soviet recording. This is one of the records imported in connection with the New York World's Fair of 1939. Mr. Kozlovsky has a pleasing and expertly handled high tenor voice, and sings with conviction. Here is a most welcome addition to the painfully small recorded repertoire of Russian vocal music. Recording and surface, while not up to the highest standards, are better than adequate. Those who enjoy good singing, Russian music, and a little novelty should hear this by all means.



RUBINSTEIN: Melody in F, see IPPOLITOV.  
IVANOV: Caucasian Sketches—Procession of the Sardar.

### SOUSA (JOHN PHILIP)

SOUSA: Stars and Stripes Forever & Washington Post March. Philadelphia Orchestra, conducted by Eugene Ormandy. 12" record (2 sides) No. V-11-8451; price \$1.05.

Mr. Ormandy and the Philadelphians had the proper spirit and rhythmic insistence for a stirring performance of *Stars and Stripes Forever*—Sousa's masterpiece—and *Washington Post March*. They played it well, and their playing has been roundly and well recorded. But an orchestra remains an orchestra, and there can be no doubt that Sousa's marches are best treated by the instruments of the type of band for which he wrote them. Here is an excellent orchestral version of two compositions that are played as the composer conceived them only by the sort of ensemble of which he himself was the best conductor in American history.

### WALTON (WILLIAM TURNER)

WALTON: Scapino—a Comedy Overture. Chicago Symphony Orchestra, conducted by Frederick Stock. 12" imported record (2 sides) No. C-LX931; price \$2.10.

The domestic re-pressing of this recording was reviewed in the April SUPPLEMENT. We have now received a small supply of the English Columbia pressing, and list it here for the benefit of those who prefer the quality of imported surfaces.

### WAGNER (RICHARD)

WAGNER: *Träume & Im Treibhaus*. Lotte Lehmann (soprano) & Paul Ulanowsky (piano). 12" record (2 sides) No. C-71469; price \$1.05.

Admirers of the ripe art of Lotte Lehmann have, this month, even more reason than they had last month for congratulations. Singing the third and fifth of Wagner's *Fünf Gedichte*—the songs to words by Mathilde Wesendonck—she was in superb form. She was accorded superior support by Paul Ulanowsky, and Columbia gave her far better and richer recording than in the *Frauenliebe und Leben*. Years ago, on a recording pressed at various times on Parlophone, Odeon, and Decca surfaces, Mme Lehmann gave us her earlier reading of *Träume*, but this seems to be her first recording of *Im Treibhaus*. Perhaps we may now reasonably hope that she will give us a much-needed complete set of the five songs, the first two of which are not at present available on records in the United States. The surface of the sample record listened to was good.

A NOTE ON VICTOR SETS. RCA-VICTOR, which some months ago announced that all but a very few of its Masterpiece Albums would be available only in DM (Drop Automatic) couplings for the duration of the war, has now announced that all but a few of its sets will shortly be available again in both DM (Drop Automatic) and M (Manual) couplings. The SUPPLEMENT therefore, with this issue re-instates its old method of using a dagger (†) to indicate such VICTOR sets as are available in both M and DM. Thus, a set listed VM-934 is available only in Manual coupling, while one listed VM-933† is theoretically available in both Manual and Drop-Automatic couplings. The same system, as heretofore, will be used with regard to COLUMBIA MASTERWORKS sets.



## DICTION RECORDS

Under the nondescript phrase "Diction Records" are grouped far and away the most vital and interesting nonmusical recordings now available. Here are scenes from Shakespeare, Barrie, MacLeish, and Robert Sherwood, whole anthologies of poetry, the voices of authors—from Robert Frost and Robert Hillyer to W. H. Auden, T. S. Eliot, and William Carlos Williams—reading their own writings, and addresses by kings, prime ministers, and presidents. The recordings vary greatly in the matter of mechanical excellence. Not a single record in the subjoined list, however, lacks living interest. This list attempts to be selective. It is made up, that is, of the best recordings still current. No foreign-language recordings have been included.

## THE RECORDINGS

NOTE: Some of the records listed below are temporarily out of stock. However, a preponderant majority of the records are either in stock or will be shortly. We cannot, under present conditions, guarantee to have any record constantly on hand.

### PLAYS & DRAMATIZATIONS SHAKESPEARE

*Excerpts and Sonnets*, read by Robert Speaight. 12" record (2 sides) No. HU-L1002; price \$2.10.

*Scenes from Shakespeare's Plays*, read by Otis Skinner & Cornelia Otis Skinner. Three 12" records (6 sides) in Set VM-753; price complete with album \$3.67.

*Shakespearean Recital: extracts from Richard II, Macbeth, Hamlet, and Henry VIII*, with remarks. Sir Johnston Forbes-Robertson. Two 12" imported records (4 sides) Nos. C-D40006/7; price \$4.20.

*Hamlet: Hamlet's Soliloquy & Henry VI: Gloucester's Soliloquy*, read by John Barrymore. 12" record (2 sides) No. V-6827; price \$1.05.

*Hamlet: four soliloquies*, read by Maurice Evans. Two 12" records (4 sides) in Set CM-340; price complete with album \$2.63.

*Julius Caesar: complete Mercury Theater Version*, with Orson Welles. Eleven 12" records (22 sides) in Set C-C10; price complete with album \$12.60.

*Julius Caesar: abridged Mercury Theater Version*, with Orson Welles. Five 12" records (10 sides) in Set CM-325; price complete with album \$5.78.

*King Richard II: four scenes*, Maurice Evans and company. Five 12" records (10 sides) in Set CM-303†; price complete with album \$3.78.

*Macbeth: excerpts*. Maurice Evans, Judith Anderson, and company. Five 12" records (9 sides) in Set VM-878†; price complete with album \$5.25.

*Macbeth: Mercury Theater version*, with Orson Welles. Nine 12" records (18 sides) in Set C-C33; price complete with album \$10.50.

*Macbeth: Letter Scene & Murder Scene*, read by Dame Sybil Thorndike & Lewis Casson. 12" imported record (2 sides) No. G-C1991; price \$2.10.

*The Merchant of Venice: Trial Scene*. Viola Allen, Otis Skinner, and company. 12" record (2 sides) No. IRCC-5010; price \$2.36.

*The Merchant of Venice: Mercury Theater version*, with Orson Welles. Twelve 12" records (24 sides) in Set C-C6; price complete with album \$13.63.

*Twelfth Night: Mercury Theater version*, with Orson Welles. Ten 12" records (20 sides) in Set C-C7; price complete with album \$11.55.

*Barrie: Peter Pan—scenes with music*. Three 10" imported records (6 sides) Nos. G-B9117/9; price \$4.71.

*Carroll: Alice in Wonderland & Through the Looking Glass—scenes with music*. Three 12" imported records (6 sides) Nos. G-C3243/5; price \$6.30.

*Dickens: A Christmas Carol*.

Adapted, produced, and narrated by Ernest Chappell—with music. Four 12" records (8 sides) in Set V-G29; price \$3.67.

Adapted by Edith Meiser—with Basil Rathbone and musical interludes. Three 12" records (6 sides) in Set CM-521†; price complete with album \$3.68.

Adapted by George Wells—with Ronald Colman and musical interludes. Three 12" records (6 sides) in Set D-A290†; price complete with album \$3.67.

*Dumas: The Count of Monte Cristo*, adapted by George Wells, with Herbert Marshall, etc. Four 12" records (8 sides) in Set D-A337; price complete with album \$4.72.

*Kipling: Jungle Book. Sabu*, with Victor Concert Orchestra, conducted by Miklos Rozsa. Three 12" records (6 sides) in Set VM-905†; price complete with album \$3.67.

*MacLeish: Air Raid*, directed by William N. Robson. Four 12" records (7 sides) in Set C-C5; price complete with album \$4.20.

*Sherwood: Abe Lincoln in Illinois—excerpts*. Raymond Massey and company. Three 12" records (6 sides) in Set VM-591; price complete with album \$2.89.

### READINGS & RECITATIONS— COLLECTIONS

*Anthology of English Lyric Verse*, read by Cornelia Otis Skinner. Three 12" records (6 sides) in Set VM-810; price complete with album \$3.67.



Masterpieces of Literature, Vol. I—The Appreciation of Poetry, read by Norman Corwin. Six 10" records (12 sides) in Set C-E5; price complete with album \$3.94.

Masterpieces of Literature, Vol. II—Our American Heritage: Prose, read by Wesley Addy. Six 10" records (12 sides) in Set C-E6; price complete with album \$3.94.

Masterpieces of Literature, Vol. III—Great Themes in Poetry, read by Basil Rathbone. Six 10" records (12 sides) in Set C-E11; price complete with album \$3.94.

Mine Eyes Have Seen the Glory: America's Living Words of Faith, read by Helen Hayes, with musical settings by Kurt Weill played by Victor Concert Orchestra conducted by Roy Shields. Two 12" records (4 sides) in Set VM-909; price \$2.62.

Then Came War: 1939—The Sound of History. Edited and introduced by Elmer Davis. Three 12" records (6 sides) in Set WBC-101; price complete with album \$6.82.

The Voice of Poetry, Vol. I, read by Edith Evans. Six 10" records (12 sides) in Set CM-375; price complete with album \$5.25.

The Voice of Poetry, Vol. II, read by John Gielgud. Six 10" records (12 sides) in Set CM-419; price complete with album \$5.25.

## RECITATIONS & READINGS

Benet, Stephen Vincent: Unity of Free Men, read by Raymond Massey. 12" record (2 sides) No. C-55008; price 79c.

Beowulf: with interpretations, read by H. M. Ayres. 10" record (1 side) No. HPS-2; price \$1.57.

Bible, The: Revelation VI & VII, read by Charles Townsend Copeland. 12" record (2 sides) No. HU-1; price \$2.10.

Chaucer: excerpts from The Pardoner's Tale, read by F. N. Robinson. 12" record (2 sides) No. HU-2; price \$2.10. Excerpts from The Canterbury Tales: Prologue, and On Reading Chaucer, read by H. M. Ayres. 10" record (2 sides) No. HP-1; price \$1.57.

Donne: poems, read by Robert Speaight. 12" record (2 sides) No. HU-L1004/5; price \$2.10.

Eliot: Murder in the Cathedral—Sermon, read by Robert Speaight. 10" imported record (2 sides) No. G-B8499; price \$1.57.

Harris, Joel Chandler: Uncle Remus Stories, read by Sterling Holloway. Three 10" records (6 sides) in Set D-A282; price complete with album \$1.47.

Hopkins, Gerard Manly: poems, read by Robert Speaight. 12" record (2 sides) No. HU-L1000/1; price \$2.10.

Keats, John: poems, read by Robert Speaight. 12" record (2 sides) No. HU-L1006/7; price \$2.10.

King, Henry & Herbert, George: poems, read by Robert Speaight. 12" record (2 sides) No. HVR-1010; price \$2.10.

Lincoln, Abraham: Gettysburg Address, read by Charles Laughton. 10" record (1 side) No. C-271sM; price 79c.

Millay, Edna St. Vincent: The Murder of Lidice, read by Basil Rathbone & Blanche Yurka, with chorus. Three 12" records (6 sides) in Set CM-536†; price complete with album \$3.68.

Miller, Alice Duer: The White Cliffs of Dover, read by Lynn Fontanne. Three 12" records (6 sides) in Set VM-775†; price complete with album \$3.67.

Paine, Thomas: The Crisis, read by Paul Muni. 10" record (2 sides) No. V-10-1005; price 79c.

Wordsworth, William: poems, read by Robert Speaight. 12" record (2 sides) No. HU-L1008/9; price \$2.10.

## RECITATIONS & READINGS BY AUTHORS OF THEIR OWN WORKS

Adams, Leonie, reading her own poems. 10" record (2 sides) No. CPS-63/4; price \$1.57.

Auden, W. H., reading his own poems. 12" record (2 sides) No. HVR-P1052; price \$2.10; 10" record (2 sides) No. CPS-6; price \$1.57.

Barker, George, reading his own poems. 12" record (2 sides) No. HVR-P1038; price \$2.10.

Benet, Stephen Vincent, reading his own poems. 10" record (2 sides) No. CPS-43; price \$1.57.

Bishop, John Peale, reading his own poems. 10" record (2 sides) No. CPS-55/6; price \$1.57.

Coffin, Robert P. Tristram, reading his own poems. Three 12" records (6 sides) Nos. HU-1012/7; price \$6.30. Another series—12" record (2 sides) No. HU-1020/1; price \$2.10. Another series—10" record (2 sides) No. CPS-1; price \$1.57.

Cummings, E. E., reading his own poems. 10" record (2 sides) No. CPS-51; price \$1.57.

Eberhart, Richard, reading his own poems. 12" record (2 sides) No. HVR-P1034/5; price \$2.10.

Eliot, T. S., reading his own poems. 12" record (2 sides) No. HU-3; price \$2.10.

Fletcher, John Gould, reading his own poems. 12" record (2 sides) No. HVR-P1044; price \$2.10.

Frost, Robert, reading his own poems. Four 12" records (8 sides) Nos. ERPI-4/7; price \$10.50.

Gogarty, Oliver St. John, reading his own poems. Two 12" records (4 sides) Nos. HVR-1040/3; price \$4.20.

Hassall, Christopher, reading his own poems. Two 12" imported records (4 sides) Nos. C-DX940/1; price \$4.20.

Hillyer, Robert, reading his own poems. Three 12" records (6 sides) Nos. HU-1022/7; price \$6.30.

Holmes, John, reading his own poems. Three 12" records (6 sides) Nos. HU-1000/5; price \$6.30.



Jeffers, Robinson, reading his own poems. Three 12" records (6 sides) Nos. HVR-P1046/50; price \$6.30.

Joyce, James, reading excerpt from *Anna Livia Plurabelle* (*Finnegans Wake*). 12" record (2 sides) No. ORTHO; price \$11.00.

Lindsay, Vachel, reading *The Congo*. 10" record (1 side) No. CPS-2; price \$1.57. Reading the *Chinese Nightingale*, etc. Three 10" records (6 sides) Nos. CPS-3/5; price \$4.71.

McCord, David, reading his own poems. Three 12" records (6 sides) Nos. HU-1006/11; price \$6.30.

MacLeish, Archibald, reading his own poems. 10" record (2 sides) No. CPS-49; price \$1.57.

Millay, Edna St. Vincent, reading her own poems. Four 12" records (8 sides) in Set VM-836; price complete with album \$4.72.

Moore, Marianne, reading her own poems. 10" record (2 sides) No. CPA-59; price \$1.57.

Perry, Bliss, reading *Emerson's Last Day in Concord & Thackeray's Henry Esmond*. 12" record (2 sides) No. HU-4; price \$2.10.

Sandburg, Carl, reading excerpts from *The People, Yes*. Three 12" records (6 sides) in Set D-A273; price complete with album \$3.67.

Spencer, Theodore, reading his own poems. Three 12" records (6 sides) Nos. HU-1028/33; price \$6.30.

Stein, Gertrude, reading excerpts from *The Making of Americans*, etc. Three 12" records (6 sides) Nos. ERPI-8066/71; price \$7.87.

Tate, Allen, reading his own poems. 10" record (2 sides) No. CPS-53; price \$1.57.

Van Doren, Mark, reading his own poems. 10" record (2 sides) No. CPS-41/2; price \$1.57.

Williams, William Carlos, reading his own poems. 10" record (2 sides) No. CPS-55; price \$1.57.

## ADDRESSES BY PUBLIC FIGURES

Chiang Kai-shek, Mme

Address to the House of Representatives (February 18, 1943). Two 12" records (4 sides) in Set LING-33/6; price complete with album \$4.50.

Speech at Wellesley College (March 7, 1943). Two 12" records (4 sides) in Set LING-37/40; price complete with album \$4.50.

Winston Churchill's War Addresses

Vol. I. In a Solemn Hour (May 19, 1940), This Was Their Finest Hour (June 18, 1940), The War of the Unknown Warriors (July 14, 1940), Every Man to His Post (September 11, 1940). Seven 12" imported records; price complete with album \$15.75.

Vol. II. Frenchmen—Re-arm Your Spirits (October 21, 1940), To the Peoples of Italy (December

23, 1940), Give Us the Tools, and We Will Finish the Job (February 4, 1941). Six 12" imported records (12 sides); price complete with album \$13.65.

Vol. III. Westward, Look, the Land is Bright (April 27, 1941), The German Invasion of Russia (June 22, 1941), The Atlantic Charter (August 24, 1941). Eight 12" imported records (16 sides); price complete with album \$17.85.

Vol. IV. Japanese Treachery in the Pacific (December 8, 1941), Address to the Congress of the United States (December 26, 1941), Address to the Canadian Parliament (December 30, 1941). Nine 12" records (18 sides); price complete with album \$19.95.

Vol. V. Steady Through the Storm (February 15, 1942), On Towards the Ridge (May 10, 1942). Five 12" imported records (10 sides); price complete with album \$11.55.

N.B. We reserve the right to supply the sets without albums at prices \$1.05 less per volume than those quoted above. This is because of wartime difficulties in obtaining supplies from England.

George V, King of England

Message to the Empire (Christmas Day, 1932). 10" imported record (1 side) No. G-RBS4359; price \$1.32.

Message to the Empire (Christmas Day, 1933). 10" imported record (2 sides) Nos. G-RB8101; price \$1.57.

Message to the Empire (Christmas Day, 1934). 12" imported record (1 side) No. G-RCS2717; price \$1.57.

Speech in Westminster Hall (May 9, 1935). 12" imported record (2 sides) No. G-RC2748; price \$2.10.

George VI, King of England

The King to His Peoples (September 3, 1939). 10" imported record (2 sides) No. G-RB8969; price \$1.57.

Message to the Empire (Empire Day, 1940). 12" imported record (2 sides) No. G-RC3174; price \$2.10.

Roosevelt, Franklin Delano, reading his War Message to Congress and the Nation (December 8, 1941). 10" record (2 sides) No. C-36516 or V-27734; price 52c.

Windsor, Duke of

(as Prince of Wales) Speech at meeting organized by National Council of Social Service (January 27, 1932). 12" imported record (2 sides) No. G-RC2360; price \$2.10.

(as Edward VIII) Message to the Empire (March 1, 1936). 10" imported record (2 sides) No. G-RB8417; price \$1.57.



## BEETHOVEN PIANO SONATA SOCIETY

Because we are at present able to supply them, and because several listings of them have been inexact in the matter of contents, we relist herewith four of the final five volumes of the HMV-Schnabel BEETHOVEN PIANO SONATA SOCIETY. The high quality of these recordings is now a commonplace. It is not necessary to consider Schnabel the ultimate in Beethoven pianists—an opinion held by many—to recognize the unique value of these remarkable sets. In a majority of cases, these are the only versions now available of the compositions in question. Supplies, of course, are strictly limited.

**VOL. XI. Sonatas Nos. 4, E flat major, Opus 7 & No. 16, G major, Opus 31, No. 1. Seven 12" imported records (14 sides) in BEETHOVEN PIANO SONATA SOCIETY SET No. XI. Price complete with album \$18.38.**

**VOL. XII. Sonatas Nos. 5, C minor, Opus 10, No. 1 & No. 7, D major, Opus 10, No. 3 & No. 25, G major, Opus 79. Six 12" imported records (12 sides) in BEETHOVEN PIANO SONATA SOCIETY SET No. XII. Price complete with album \$15.72.**

**VOL. XIV. Variations F major, Opus 34 & Fantasia, G minor, Opus 77 & Bagatelles, Opus 126, Nos. 1-6 inclusive & Rondo a Capriccio, G, Opus 129 & Rondo, A major (1784). Seven 12" imported records (14 sides) in BEETHOVEN PIANO SONATA SOCIETY SET No. XIV. Price complete with album \$18.38.**

**VOL. XV. Bagatelles, Opus 33, Nos. 1-7 inclusive & Für Elise & Minuet, E flat major & Variations, E flat major, Opus 35 ("Eroica"). Seven 12" imported records (14 sides) in BEETHOVEN PIANO SONATA SOCIETY SET No. XV. Price complete with album \$18.38.**

## FOLK MUSIC

✓ **MONOTONOUSLY RINGS THE LITTLE BELL & THE RED SARAFAN.** General Platoff Don Cossack Chorus, conducted by Nicholas Kostrukoff. 12" record (2 sides) No. V-11-8454; price \$1.05.

Admirers of the ensemble singing of Russian male choruses will find much to enjoy in this recording of two folk songs. Both *Monotonously Rings the Little Bell* and *The Red Sarafan* have been arranged to exploit those members of the chorus who sing high up in the counter-tenor (almost falsetto) range. Both are slow in tempo and have been richly harmonized. The recording is clear and full-bodied.

## CHILDREN'S RECORDS

**FAMOUS CHILDREN'S STORIES.** Narrated and sung by Earl Rogers. Four 10" records (8 sides) in Set MC-C2; price complete with folder \$1.89. (for children 6-8)

Narrated and sung by Earl Rogers and Crane Calder. Four 10" records (8 sides) in Set MC-C3; price complete with folder \$1.89. (for children 8-10)

The contents of these interesting sets for children are as follows:

Vol. MC-C2 (for children 6-8)—Hansel and Gretel; Songs and Singing Games (Good Morning Merry Sunshine, When Cats Get Up, Off to School, Alphabet Song, Robin Sing for Me, The Little Cock Sparrow); Story of Old King Cole; Holidays and Seasons (Now the Merry Spring, Fair Summer, A Fish Story, Autumn Leaves, Hallowe'en, Come Ye Thankful People, Deck the Hall); Singing Games (Round and Round the Village, Looby Loo, Shall I Show You How the Farmer).

Vol. MC-C3 (for children 8-10)—Song of America (Prayer to Gitchie Manitou, O Dear What Can the Matter Be, Alouette, Yankee Doodle), The West (Turkey in the Straw, Skip to My Lou, Goodbye Old Paint, Git Along Little Dogies); Negro Songs (Shoo Fly, Deep River, I've Been Working on the Levee, Oh Susanna); Mountaineers and Others (Boston Come-All-Ye, Sourwood Mountain, Frog in the Well, The Railroad Cars Are Coming); Robin Hood.

The arrangements have been made intelligently and attractively. The singing and narration are capable and attention-grasping. Recording and surfaces are good. Altogether, these sets are highly recommended.

## YIDDISH AND HEBREW TRADITIONAL

✓ **KOL NIDRE & ELI ELI.** Cantor Leibele Waldman (in Hebrew and Yiddish respectively) & Harry Lubin (organ). 12" record (2 sides) No. ASCH-H6010; price \$1.05.

Cantor Leibele Waldman has a magnificent voice, and gives persuasive versions of the traditional Hebrew mourning prayer, *Kol Nidre*, and the traditional Yiddish lament, *Eli Eli*. Occasionally a stylistic trick native to the synagogue is apparent, but in the main the singing and the organ accompaniment are straightforward and moving. The recording and surface are alike excellent.



## DICTION

## MADAME CHIANG KAI-SHEK

ADDRESS TO THE HOUSE OF REPRESENTATIVES. Two 12" records (4 sides) in Set LING-33/6; price complete with album \$4.50.

SPEECH AT WELLESLEY COLLEGE. Two 12" records (4 sides) in Set LING-37/40; price complete with album \$4.50.

Here are two albums, perhaps—and one of them certainly—to put beside the volumes of Winston Churchill's speeches on a shelf of living documents of World War II. Linguaphone is to be thanked for providing so excellent a recording of Mme Chiang Kai-shek's moving, and at times sardonically witty, address to the House of Representatives, given on February 18, 1943. The speech delivered at Wellesley (March 7, 1943), where the speaker, as a student, was known as Mayling Soong, is only a little less impressive, and that because it is aimed especially at women and women's roles and problems. Mme Chiang's English is admirable—it differs from common American usage only by being better and by an occasional tendency to rush past "the" to the word following. Her ideas and the things she stands for are naturally open to argument, but her brilliance is unquestionable. The recording of the House of Representatives address is complete. The Wellesley speech has been slightly cut in order to fit four twelve-inch record sides; the accompany booklet gives it entire, with the deleted passages in italics. The recordings are clear, the surfaces good. The results are entirely admirable.

GRAY'S ELEGY. Ion Swinley, with introduction by the Rev. Rector of Stoke Poges, and with curfew and organ of Stoke Poges Church. 12" imported record (2 sides) No. C-DX594; price \$2.10.

This is a beautiful and curiously affecting record. The time-honored sentiment and lovely simplicity of Gray's familiar lines are, first of all, superbly spoken by Mr. Swinley. The brief introduction spoken by the Rev. Rector of Stoke Poges does not jar, but somehow enhances the superb atmospheric quality of the recording. Briefly used at the opening and close, the curfew and organ of the church about whose graveyard Gray wrote—and in whose confines he himself rests—go far toward creating the illusion of positive presence. This is the very model of the manner in which an elegiac poem should be recorded.

## LILLIAN RUSSELL

COME DOWN MA EVENING STAR. Lillian Russell, with orchestra. 10" record (1 side) No. CRS-8A; price \$2.00.

In the days of her floodlighted glory, Lillian Russell was likely to crown an occasion by singing John Stromberg's *Come Down Ma Evening Star* in a reasonably adequate soprano with what was then considered a thrilling throaty quality. On March 12, 1912, Miss Russell recorded her performance of the song. She was fifty years old, and had a little more than ten years to live. That private recording has now been re-issued for collectors of curiosae and those who can (or wish they could) remember Lillian Russell and the days of "Diamond Jim." The recording shows its three decades, but the unmistakable imprint of a potent theatrical personality is plainly visible through the fogs of old-fashioned recording. No collection of theatrical souvenirs, it may be, will be complete without it.

## POPULAR

BOSWELL SISTERS. Connee, Vet, and Martha Boswell, with all-star accompaniment, including Jimmy Dorsey, Tommy Dorsey, Joe Venuti, and Eddie Lang. Four 10" records (8 sides) in Set B-1003; price complete with album \$3.67.

Memorializing the most famous female trio of popular music, Brunswick has devoted the fourth of its historical series albums to the Boswell Sisters. The selections given the familiar Boswell dusting over are: *When I Take My Sugar to Tea*; *Wha'd Ja Do to Me*; *Roll On, Mississippi*; *Roll On*; *Shout, Sister, Shout*; *Shine On Harvest Moon*; *Heebie Jeebies*; *River, Stay 'Way from My Door*, and *It's the Girl*. The excellent leaflet accompanying the album unfortunately does not give the dates of the recordings. Full of nostalgic value, the four records in this set are a monument for all time of a unique style.



**CAB CALLOWAY AND HIS ORCHESTRA.** Four 10" records (8 sides) in Set B-1004; price complete with album \$3.67.

Continuing its "Collectors' Series," Brunswick now issues an album of Cab Calloway and His Orchestra "in a group of the original recordings that made him world-famous." They are: *Minnie the Moocher* (originally B-6074), *Kickin' the Gong Around* (originally B-6209), *Bugle Call Rag* (originally B-6196), *St. Louis Blues* (originally B-4936), *You Rascal You* (originally B-6196), *Some of These Days* (originally B-6020), *St. James Infirmary* (originally B-6105), and *Nobody's Sweetheart* (originally B-6105). Admirers of the Calloway style of vocal gymnastics will be glad to know that the Calloway voice is as prominent in this album as the Calloway orchestral style.

**CHICAGO JAZZ CLASSICS.** Four 10" records (8 sides) in Set B-1007; price complete with album \$3.67. All of these recordings were made in 1928 and 1929.

The important thing is not the music, but the technique of performance—and, perhaps more important, the personnel of the band. Benny Goodman's hot clarinet is in all of them, and is associated at one point or another with Glenn Miller's trombone, Jimmy McPartland's cornet, Vic Breidis' piano, Dick Morgan's guitar, Harry Goodman's tuba, Bob Conselman's drums and vibes, Fud Livingston's sax and clarinet, Ray Bauduc's drums, Bud Freeman's tenor sax, Wingy Manone's trumpet, Joe Sullivan's piano, and Herman Foster's guitar. The eight selections are *Wolverine Blues*, *A Jazz Holiday*, *Muskrat Ramble*, *After, Awhile*, *Room 1411*, *Jungle Blues*, *Shirt Tail Stomp*, and *Blue*. As in all albums of the Brunswick Collectors' Series, the accompanying leaflet is detailed and excellently informative. This one is by Irving Kolodin, author of *A Guide to Recorded Music* and former associate music critic of the *New York Sun*.

**JIMMIE NOONE.** Four 10" records (8 sides) in Set B-1006; price complete with album \$3.67.

The scene is the Apex Club, Chicago. The date is sometime in 1928. At the piano is Earl "Father" Hines. The banjo and drums are taken care of by, respectively, Buddy Scott and Johnny Wells, while Joe Poston performs on the alto sax, and occasionally the tuba of Lawson Buford is to be heard. Most important of all, however, is the man playing the clarinet—the hot clarinet—in a way no one else has ever played it before or since (or so his admirers say). He is Jimmie Noone. The selections recorded (all originally Vocalion records in the 1100 and 1200 series) are *Sweet Lorraine* (second master), *Apex Blues*, *I Know That You Know*, *Sweet Sue—Just You*, *Four or Five Times* (second master), *Every Evening*, *Monday Date*, and *Blues* (My Naughtie Sweetie Gives to Me).

**SERENADE (Toselli) & O SOLE MIO (De Capua).** Tino Rossi (tenor, in French), with orchestra. 10" imported record (2 sides) No. C-DB1832; price \$1.57.

The fantastically suave and mellifluous tenor voice of M. Tino Rossi is displayed at its most suave and mellifluous in the projection of two world-popular Italian light songs. The orchestral accompaniment, aptly studded with guitars, has been recorded in excellent relation to the timbre and volume of his voice. His French—however inappropriate to the material in hand—is a pleasure to hear. Altogether, except for those who would insist on *O Sole Mio* and the *Serenade* in Italian, here is a highly desirable recording of both. Surface excellent.

**SO DEEP IS THE NIGHT (TRISTESSE) & MY PARADISE.** Anne Ziegler (soprano) & Webster Booth (tenor), with orchestra. 10" record (2 sides) No. V-10-1049; price 79c.

*So Deep Is the Night*, known also as *Tristesse*, turns out, on audition, to be an appalling vocal-duet arrangement of Chopin's *Etude* in E major, Opus 10, No. 3, while *My Paradise* has almost as many credits as an M-G-M film, being listed as by Gordon-Thomas-Parr-Davies. Miss Ziegler and Mr. Booth, both of whom have recently been gaining new heights of popularity during tours throughout Britain, sing cheerfully, as though the sickening sentimentality of the texts and orchestrations did not matter at all. They have been expertly recorded. It is a little difficult not to feel—and say—that, in these times of shellac shortage and scrap collection, this record is a complete waste of absolutely everybody's time.

**SONG FEST.** Boston "Pops" Orchestra, conducted by Arthur Fiedler. 12" record (2 sides) No. V-11-8453; price \$1.05.

The selections played on this singular record are: *Pack Up Your Troubles in Your Old Kit Bag*; *Smiles*; *Till We Meet Again*; *In the Shade of the Old Apple Tree*; *My Wild Irish Rose*; *Take Me Out to the Ball Game*; *Sweet Adeline*; *Put on Your Old Gray Bonnet*; *There is a Tavern in the Town*; *Stein Song* (Maine, not Heidelberg), and *Let Me Call You Sweetheart*. It is all played brashly and recorded brilliantly.





## DECCA CLASSICAL RECORDS

We complete herewith the list, begun in the November, 1942, and January, April, May, and July, 1943, issues of the SUPPLEMENT of domestic Decca pressings still in stock. Like the earlier lists, these are repressings of European recordings. All in this particular list are 10" records and sell for 50c each. Because of limited supplies and the impossibility of replenishing them, the titles below are naturally offered only for the limited period during which stock will remain on hand.

### WAGNER

- 20055/ *Die Götterdämmerung: Zu neuen Thaten*  
 20056 (Prologue: Brünnhilde-Siegfried duet & 1st part of Rhine Journey; Oath Scene, Act II. Gargarete Bäumer (soprano), Walter Kirchoff (tenor) & (in Oath Scene) A. Gobel (baritone), with orchestra.  
 20282 *Lohengrin: Euch Lüften, die mein Klagen, Act II, Scene 2 & Etsam in trüben Tagen, Act I, Scene 2.* Lotte Lehmann (soprano), with orchestra conducted by Frieder Weissmann.  
 20284 *Schmerzen & Träume.* Lotte Lehmann (soprano), with orchestra.  
 20283 *Tannhäuser: Dich, teure Halle, Act II & Allmächtige Jungfrau, Act III, Scene 1.* Lotte Lehmann (soprano), with orchestra.

### WALDTEUFEL

- 20569 *Chantilly, Opus 171 & Herbstweisen (Pomone) Opus 155.* Albert Locatelli & His Orchestra.  
 20570 *Dolores, Opus 170 & Liebe und Frühlings.* Albert Locatelli & His Orchestra.

### WEINGARTNER

- 20520 *Liebesfeier, Opus 16, No. 2 & Liebeslied.* Herbert Ernst Groh (tenor), with orchestra conducted by Otto Dobrindt.

### WOLF

- 20448 *Verschwiegene Liebe & Herz, verzage nicht geschwind.* Paul Lohmann (baritone) & Michael Raucheisen (piano).

### YRADIER

- 20530 *Bolero classique & Malats: Serenata.* La Argentina (castanets), with orchestra.

### ZSOLT

- 20451 *Libellen & Schubert, Francois: L'Abeille & Schubert, Franz: Reigen.* Lajos Szikra (violin), with piano.

## MUSIC OF ALL NATIONS

### ARGENTINA

- 20483 *Al Brillar de los Fogones & Yo No Se Si Me Quieres.* Julio de Caro y Su Orquesta Tipica.  
 20482 *Alfredo & Mano a Mano.* Francisco Canaro y Su Orquesta Tipica.  
 20485 *El Amanecer & Fuegos Artificiales.* Roberto Firpo y Su Orquesta Tipica.  
 20493 *El Chamuyo & Quéjas de Bandoneón.* Francisco Canaro y Su Orquesta Tipica.  
 20491 *Derecho Viejo & Retintin.* Francisco Canaro y Su Orquesta Tipica.  
 20484 *Pienso en Ti & Derecho Viejo.* Julio de Caro y Su Orquesta Melódica Internacional.  
 20495 *Langosta & Amigazo.* Francisco Canaro y Su Orquesta Tipica.  
 20486 *Re-Fa-Si & Estampa.* Juan de Dios Filiberto y Su Orquesta Porteña.  
 20487 *Siempre & Plegaria.* Argentine Orchestra Bianco-Bachicha.  
 20494 *Trago Amargo & Paris.* Francisco Canaro y Su Orquesta Tipica.  
 20212 *La Tropilla & Pobre Gao Batarez.* Carlos Gardel (tenor), with guitars.

### AUSTRIA

- 20231 *Leobner March & Ländler from the Oberland.* Old Styrian Hackbrett (dulcimer).

### BALI

- 20139 *Alas-Haroem & Seléndero.* Gamelan Gong (di mainken oleh: Gendér Wajang, Koeta).

### GERMANY

- 20471 *Allein Gott in der Höh' sei Ehr & Wie schön leuchtet der Morgenstern (chorale-preludes).* Hans Bachem (organ of Cologne Cathedral).  
 20333 *Als tiefer Not & Ach bleib' mit deiner Gnade (chorales).* Lotte Lehmann (soprano), with organ.  
 20436 *Du warst mir ein Roman (from Die grosse Attraktion) & Keine Frau kann schöner Sein als du.* Richard Tauber (tenor), with orchestra conducted by Frieder Weissmann.



- 20338 Ein feste Burg ist unser Gott & Ich bete an die Macht der Liebe (chorales). Lotte Lehmann (soprano), with chorus & organ.
- 20337 Geleitet durch die Welle & Es blüht der Blumen eine (Hymns to Our Lady). Lotte Lehmann (soprano), with organ.
- 20335 Jesus, meine Zuversicht & Wir glauben all' an einen Gott (chorales). Lotte Lehmann (soprano), with orchestra and organ respectively.
- 20336 O Haupt voll Blut und Wunden & Christi Mutter stand in Schmerzen (Passiontide Hymns). Lotte Lehmann (soprano), with organ.

## HUNGARY

- 20052 Bihari-Csermák Diszpalotása & Repulj Feskem. Magyari Imre & His Hungarian Gypsy Orchestra.
- 20403 Flowers Will Grow (A virágnak megtöltani nem lehet) & The Sleeve of My Sheepskin (Be van az en sztröm ujja kötve) & You Gave Me the First Kiss (Te adtad nekem az első) & Silver Mirrored Café (Ezüst tükrös kávéházban) (folksongs). Magyari Imre & His Hungarian Gypsy Orchestra.
- 20417 Hungarian Folksongs (The Wheat Ripens; Sweetheart, Open the Door; I am Wandering Rakoczy March (arr. Roubal). Royal Hungarian Opera Chorus, conducted by Wilhelm Roubal.
- in the Forest; This is My Sweetheart) &
- 20241 Hungarian Quick Czardas Dances—Medley & Hungarian Czardas Dance. Magyari Imre & His Hungarian Gypsy Orchestra.
- 20240 Rakoczy March (Berlioz) & Memories of Herkulesbad (march). Magyari Imre & His Hungarian Gypsy Orchestra.

## PARAGUAY

- 20387 Che si Raijhu Pápe & Ivitirusu. Trio Guiareño (bandoneón, apa y guitarra, with vocal refrains.

## SPAIN

- 20557 Canto da Arada na Sementeira (Galician folksong) & Himno a Galicia. Cantigas da Terra Chorus, conducted by Hernández Amor.
- 20528 Danse iberienne (Nin). La Argentina (castanets and heeltaps), with piano.
- 20531 Danza Española No. 5, E minor (Granados) & Tango Andalou (Brandsholt). La Argentina (castanets), with orchestra.
- 20368 Estudio Brillante (Coste) & Esilo Popular Criollo (Llobet). Miguel Llobet (guitar).
- 20671/ Luisa Fernanda (zarzuela by F. Morreno Torroba, abridged version complete in four records). Marcos Redondo, Angeles Ottein, Emilio Vendrell, Aquero y Parra, with orchestra conducted by E. Acevedo & Puri.
- 20464 El Pañuelo de Lunares (Quintero-Alonso) & Bésame (Ferrer-Godes). Conchita Supervia (mezzo-soprano), with orchestra.
- 20526 Seguidillas & Tango from the bellet Juerga (Bautista) & Habanera, Opus 21, No. 2 (Sarasate). La Argentina (castanets), with orchestra.
- 20530 Serenata (Malats) & Bolero classique (Yradier). La Argentina (castanets), with orchestra.
- 20532 La Vida Breve: Danza No. 1 (Falla) & La Corrida (Valverde). La Argentina (castanets), with orchestra.



## THE RECORD SHORTAGE

The shortage of shellac for making records has now passed the acute stage and entered the stage of crisis. Unless vast quantities of scrap records can be collected and turned in to the record-manufacturing companies *quickly*, the supply of records will shortly dry up all together. "Scrap records" means those broken, scratched, otherwise damaged, or simply not-wanted records that are occupying needed space in your home, apartment, attic, or cellar. Solid stock records are required. You can tell a solid stock record by breaking it: if it is the same material all the way through, it is solid stock; if it has a foreign substance through the middle, it is laminated, and of no use for shellac reclamation. It is absolutely imperative that all unwanted, unused, damaged, and discarded solid-stock records be turned in *at once*. The only alternative will be that of requiring, as is now done with cosmetic and toothpaste tubes, that you turn in old records when purchasing new ones.

THE GRAMOPHONE SHOP has always justly prided itself on supplying its customers' needs. It can continue to do so only if its customers co-operate to the extent of bringing in or sending in every single solid-stock record they no longer need or can use. THE GRAMOPHONE SHOP will pay the ceiling price of 2½c each for such records, and will accept shipments of large quantities of scrap records C. O. D. In co-operation with RCA-VICTOR, it also offers, in lieu of the cash price, one VICTOR LONG-LIFE NEEDLE per customer in exchange for ten solid-stock scrap records.

We bespeak your *immediate* co-operation. To the many customers who have already sent in and brought in scrap records, we extend our thanks. To the other many who will now search their collections and help themselves and us, we extend similar thanks in advance. IF YOU WANT NEW RECORDS, LET US HAVE YOUR OLD ONES.

\* \* \*

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